

WINNIPEG  
PHILHARMONIC  
CHOIR

YURI KLAZ ARTISTIC DIRECTOR & CONDUCTOR

SCHUBERT  
AND BRAHMS  
SUNDAY  
MARCH 5  
2017

3 PM  
ST. BONIFACE  
CATHEDRAL



with the  
Winnipeg Symphony Orchestra

SOLOISTS

Sarah Jo Kirsch, soprano  
Kirsten Schellenberg, alto  
Aaron Hutton, tenor  
Howard Rempel, bass





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WINNIPEG  
PHILHARMONIC  
CHOIR

YURI KLAZ  
ARTISTIC DIRECTOR & CONDUCTOR

2016-2017 SEASON



The Winnipeg Philharmonic Choir, Western Canada's longest-established adult choral group, has a well-earned reputation for excellence. A choral trademark for the City of Winnipeg, the Phil's repertoire covers a broad range of music including oratorios, masses, songs, and choral symphonies with a focus on major choral works with orchestral accompaniment. Priding itself on premiering original music, the Phil has commissioned works by composers from both Manitoba and across Canada. The choir has also captivated audiences in Toronto, Vancouver and New York's storied Carnegie Hall.

Major choral works, performed with either the Winnipeg Symphony Orchestra (WSO) or the Manitoba Chamber Orchestra (MCO) include: Beethoven's *Missa Solemnis* and his *9th Symphony*; Britten's *War Requiem*; Bach's *Mass in B minor*; Andrew Lloyd Webber's *Requiem*; Sir Edward Elgar's *Dream of Gerontius*; Mozart's *Mass in C minor*; Fauré's *Requiem*; Verdi's *Stabat Mater* and his *Requiem*; Bach's *Cantata No. 4* (Christ lag in Todesbanden); Mahler's *Symphony No. 2* and Mendelssohn's *Elijah*.

Each season, under the direction of Maestro Yuri Klaz, the Winnipeg Philharmonic Choir provides music lovers of all ages a subscription series of three concerts that bring to life some of the world's finest choral works. As we conclude our 94th season, the Phil continues its tradition of performing works that are dramatic, profoundly moving and always entertainingly full of heart.



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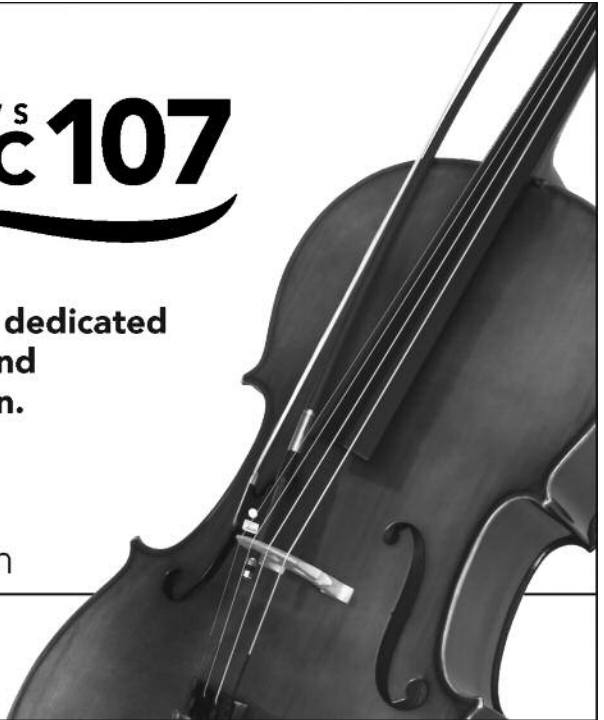


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**GOLDEN WEST**



# SCHUBERT AND BRAHMS

## **Nänie** — *Johannes Brahms (1833-1897)*

In 1799, Friedrich Schiller (1759-1805) skillfully wove together three Greek tragic myths which define the loss or death of beauty and perfection, in which neither love nor their beauty could save the victims from their fates. The despair and grief of their loss could only be expressed in an outpouring of sadness and lamentation.

The term “Nänie” is derived from the Latin *nenia* and means funeral song or elegiacal lament. In classical Greece and Rome, the *nenia* was customarily sung by loved ones (and hired mourners) accompanying the dead to their graves. The song extolled their virtues and mourned their passing but also celebrated their rebirth into the afterlife. In contrast, that which was common and base was doomed, by silence, to the underworld, to be forgotten forever.

But ultimately, while the death of the beloved was a tragedy necessarily met by despair, the elegy provided proof that, in fact, their beauty achieved immortality through art and music.

*Nänie* was composed in 1881 and was dedicated to the memory of Johannes Brahms’ close friend Anselm Feuerbach. In setting to sublime music Schiller’s exquisite poem, Brahms created an elegy to the fragility of life—as the first line says, “Even the beautiful must die.” The transient nature of earthly beauty, and in contrast, its undying permanence in art, is expressed in every line of this lovely piece.

## **Mass No. 6 in E flat Major, D. 950** — *Franz Schubert (1797-1828)*

The *Mass No. 6* by Franz Schubert, considered the most monumental of his six completed masses, was composed in 1828, only a few short months before his death in November of that year. It received its first performance, under the direction of his brother Ferdinand, the following October in the Viennese Alserkirche (Church of the Holy Trinity) not far from his birthplace in Alsergrund. Interestingly, Schubert had been a pallbearer at Beethoven’s funeral in this same church.

This work, along with the *Mass No. 5 in A flat Major*, falls within the later period of Schubert’s works, defined by his increasing technical mastery of composition, orchestration and harmony, and was innovative on several fronts. It was a concert piece, as such not meant to be performed during a church service, as Schubert had deleted, altered and manipulated the traditional order of the Latin texts to highlight and heighten the meaning and import of particular passages, which his music often underlined with carefully applied word-painting. By 1897 these text alterations had resulted in the barring of this work as liturgical music.

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Schubert paid homage to his hero Beethoven, whose musical architecture and early forays into Romanticism provided the framework with which Schubert was able to express his sensual and lyrical emotions in what came to be the definition of 19th century Romantic music. The presentation of the entire text of the *Benedictus* by the quartet is reminiscent of Haydn's and Mozart's solo ensemble pieces, and the complexity of Bach's (and lyricism of Mozart's) fugues are quoted in the *Gloria* and *Agnus Dei*.

His innovative orchestral scoring gave an important role to the three trombones, showcased the lower woodwinds and brass, completely eliminated the organ part (until then a basic requirement in the typical church mass) and repeatedly punctuated the entire structure with rhythmic use of the timpani.

An important tradition was thrown aside for this work in Schubert's novel emphasis on choral complexity and involvement. Not content to allow the soloists to carry the emotive expression of lyrical arias, he allowed them only three appearances as trio or quartet, and instead gave the bulk of his attention to the choral parts, which, with their lush harmonies, enchanting melodies, jarring harmonic surprises and leaping and whirling fugues, are intense studies in contrast, intricacy and emotion, from the first solemn *Kyrie* to the final affirming and dusky *Pacem*.



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## ARTISTIC DIRECTOR AND CONDUCTOR

Aurora Sivertsen / Sightlines Photography



### YURI KLAZ

Born in Petrozavodsk, Russia, Yuri Klaz graduated from his hometown's Music College and Conservatory before finishing his Master's degree in conducting at the St. Petersburg State Conservatory. In 1982, he was appointed an Associate Professor of choral and orchestral conducting at the Petrozavodsk Conservatory and, in 1987, became the Artistic Director and Conductor of the

Chamber Choir of Petrozavodsk's Karelian Art Centre. Under his guidance, the choir earned numerous awards performing in concert tours and music festivals in Russia, Germany, Finland, Estonia, Ireland and Norway.

In 1995, by decree of President Boris Yeltzin, Mr. Klaz was awarded the prestigious title, "Honoured Artist of Russia," investing him with a silver medal for exceptional success in the development of art in Russia. In 2000, the Winnipeg Philharmonic Choir recruited Yuri Klaz as its Artistic Director and Conductor. Quickly becoming a leader in Winnipeg's choral community, in 2003 he was appointed Artistic Director and Conductor of The Winnipeg Singers, and now also directs the First Mennonite Church Choir. In 2005, Mr. Klaz made a critically acclaimed debut as a conductor with the WSO in a choral series that included Fauré's *Requiem*, Verdi's *Stabat Mater* and J. S. Bach's *Cantata No. 4*.

In 2006 Mr. Klaz made his first appearance with the Manitoba Chamber Orchestra conducting Mozart's *Great Mass in C minor* with the Winnipeg Philharmonic Choir and The Winnipeg Singers. He has also led The Winnipeg Singers in several performances at the WSO's New Music Festival.

Mr. Klaz has directed choirs around the world, including the United States, Japan, Taiwan, Germany, Russia, Austria, France, Italy and The Netherlands, and has attended World Choral Symposiums in Vancouver, Minneapolis, Sydney, Kyoto and Copenhagen. In his more than 40-year career Mr. Klaz has conducted numerous major choral works, including J.S. Bach's *Mass in B minor* and *Weihnachts-Oratorium* (Christmas Oratorio); Handel's *Messiah*; Brahms' *Ein Deutsches Requiem*; Bruckner's *Requiem*; Mozart's *Requiem*; Mendelssohn's *Elijah*; Rutter's *Magnificat*; Pärt's *Berliner Messe* and, most recently, Rachmaninoff's *Vespers*.

In June 2010, Yuri Klaz was honoured with the Winnipeg Arts Council's "Making a Mark" award in recognition of his contribution to choral music performance. In July 2016 Mr. Klaz led The Winnipeg Singers' performance at the 5th International Choral Competition in Florence, bringing home the award for Best Choir: The Golden David.



# *Come sing with us!*

Have you always wanted to experience the thrill of singing major choral works with the WSO and internationally-renowned artists? The Phil is always looking for qualified singers to join us in making beautiful music together. If you want to sing exceptional choral music, have some choral experience and some sight-singing ability, please read on about how easy it is to audition for the Phil.

## **Auditioning for the Phil**

- Come prepared to sing music of your choice. This could be a short aria, an art song, a folk song, a song from musical theatre, or a melody or section line from a choral piece you are familiar with.
- We will supply an accompanist, so please bring along a copy of your music for them.
- You may also be asked to explore your vocal range through a brief series of vocal exercises, sing a brief succession of intervals after hearing them played on the piano, and sight-sing a relatively simple passage in a comfortable vocal range.
- The entire audition will take about ten minutes.



Our choristers come from all walks of life: lawyers, teachers, students, accountants, the military, stay-at-home-moms-and-dads and more! What we share is our love of singing wonderful music with wonderful people.

**To arrange your audition, please call  
204-896-7445 or email  
[info@winnipegphilharmonicchoir.ca](mailto:info@winnipegphilharmonicchoir.ca)**

*We hope to see — and listen to — you soon!*

## GUEST ARTISTS

### **Sarah Jo Kirsch, soprano**

Sarah Jo Kirsch is a soprano/vocalist currently based in Winnipeg, Canada. She continues to make waves as a recitalist and soloist in North America, Europe, and the Middle East. Winner of the 2014 Eckhardt-Gramatté National Music Competition, she has been described as “...one of the finest contemporary dramatic vocalists in Canada today...” (Calgary Herald) “...with the ability to get under the skin of everything she sings...” (Winnipeg Free Press).



From Baroque oratorio to electro-acoustic sound art, Sarah Jo surfs the gamut of musical evolution. The 2016-17 season brings recitals in Winnipeg and beyond, soloist appearances with the Winnipeg Symphony Orchestra, the Winnipeg Philharmonic Choir, the American University of Beirut, at the WSO’s Impressionist Festival and New Music Festival as well as Winnipeg’s GroundSwell concert series. This season also brings premieres of new works for voice by Winnipeg based composers Jim Hiscott and Örjan Sandred, and Sarah’s Swedish debut. She is also a member of Winnipeg’s Polycoro chamber choir, half of experimental a/v duo The Gritty, and is guest lecturing at the University of Manitoba’s Desautels Faculty of Music.

### **Kirsten Schellenberg, mezzo-soprano**

Kirsten Schellenberg is “always a treat to hear” and is considered “one of Manitoba’s most consistent singers” (The Winnipeg Free Press). She has performed numerous times with the Winnipeg Symphony Orchestra and the Manitoba Chamber Orchestra, and has been a chorister and enjoyed guest appearances with The Winnipeg Singers, Canzona, the Mennonite Festival Chorus, and the Winnipeg Philharmonic Choir. Kirsten’s real passion is singing major oratorio works, particularly by J. S. Bach and Handel. Recent appearances include Canzona’s March 20th, 2016 concert featuring the works of Schütz, and *Messiah* with the WSO in December 2016. Kirsten also performs several times a year with the Encore Vocal Quartet. Kirsten currently teaches kindergarten to grade four music in the River East Transcona School Division. She also loves spending time with her family at their cottage at Lester Beach.



### **Aaron Hutton, tenor**

Tenor Aaron Hutton holds a Bachelor of Music from the University of Manitoba Marcel A. Desautels Faculty of Music and, since graduating in 2011, has been no stranger to the local arts and music scene. The Winnipeg Free Press praised Mr. Hutton as “gifted” for his last collaboration with the Phil, Mozart’s *Mass in C Minor* alongside internationally acclaimed soprano Nikki Einfeld. Other engagements with the Winnipeg Symphony Orchestra include Musical Discoveries: 2012 and 2016, Mozart’s *Requiem*, *Carmina Burana*, and *Send in the Clowns: the music of Stephen Sondheim*. He is a frequent



performer with Canzona, Rainbow Stage, and Dry Cold Productions and most recently was in the cast of *Billy Elliot the Musical* with the Royal Manitoba Theatre Centre. Mr. Hutton was the recipient of the Rose Bowl trophy for most outstanding vocal performance at the 93rd annual Winnipeg Music Festival and continues to build a reputation for himself as one of Manitoba's foremost tenor vocalists.

### **Howard Rempel, bass-baritone**

Bass-baritone Howard Rempel has appeared regularly with Winnipeg groups such as The Winnipeg Singers, Winnipeg Symphony Orchestra and Canzona, and performed numerous roles with Winnipeg companies such as Manitoba Opera, the Little Opera Company, and the Gilbert and Sullivan Society. He has been praised for his "...refined true baritone voice, made richer with its lovely timbre and excellent diction." (Winnipeg Free Press) Howard is pleased to have a return performance with the Winnipeg Philharmonic Choir. His previous performances were as baritone soloist in Vaughan-Williams' *Fantasia on Christmas Carols* (2015/16), Puccini's *Messa di Gloria* (2011/12) and Vaughan-Williams' *Serenade to Music* (2008/09). His 2016/17 season began as baritone soloist in *Libera Me* from Fauré's *Requiem* with the Philharmonic and as baritone soloist in Rheinberger's *Der Stern von Bethlehem*. Following this concert he will be performing as the bass soloist in Mozart's *Requiem* and playing the role of Johann in Massenet's *Werther* with Manitoba Opera.



## PHILHARMONIC CHORISTERS

### Soprano

Elizabeth Abercrombie  
Ember Benson  
Rachael Buckingham  
Glynis Corkal  
Cheryl McNabb Davis  
Cathy Dueck  
Linda Feasby  
Eileen Funk  
Deborah Ginther  
Patricia Jordan  
Caroline Klassen  
Diana Kroeker  
Jessica Kowall  
Annastasia Lambert  
Betty Loewen  
Kirstie MacLean  
Janet Marchylo  
Alison Mitchell  
Bettina Nyman  
Carolyn Penner  
Pearl Stelmack  
Christine Sveinson  
Ingrid Thompson  
Lorilee Woelcke

### Alto

Lucy Adamson  
Gwen Allison  
Helen Black  
Vida Chan  
Shirley Eckhardt  
Kelley Fry  
Marjory Kerr  
Lori Klassen  
Margruite Krahn  
Veronica Larmour  
Vivien Laurie  
Sandi Mielitz  
Mary Neufeld  
Valerie Regehr  
Gail Singer  
Nicola Spasoff  
Pamela Tetlock  
Alison Thiessen  
Adrienne Wiebe  
Deanna Wiens

### Tenor

Keith Black  
Josiah Brubacher  
Jeff Carter  
Fred Dyck  
Brian Fristensky  
Marlon Goolcharan  
James Magnus-Johnston  
David Koetke  
Craig Kremer  
Len LaRue  
George Nyman  
Doug Pankratz  
Clem Toner  
Gregory Wiebe

### Bass

Ron Chapman  
Ron Fossill  
John Galayda  
Robert Giesbrecht  
Lyndon Johnson  
Ramon Kahn  
Bruno Klassen  
Trevor Lockhart  
Peter Loewen  
Brian Marchylo  
Peter Marrier  
Don Murchison  
Dennis Penner  
Bruce Thompson  
Paul Wiebe  
Theodore Wiens  
Kevin Woelk

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*The musical scores used in today's concert are lovingly dedicated to the memory of  
Ingrid Lach, who sang with the Phil from 1991-2004.*

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*This concert is sponsored by Great-West Life, 24-7 In Touch,  
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and the Foundation for Choral Music in Manitoba.*

# SCHUBERT AND BRAHMS

Sunday, March 5, 2017  
St. Boniface Cathedral

Yuri Klaz, conductor  
Sarah Jo Kirsch, soprano  
Kirsten Schellenberg, alto  
Aaron Hutton, tenor  
Howard Rempel, bass

The Winnipeg Philharmonic Choir  
Members of The Winnipeg Symphony Orchestra

**Nänie, Op. 82**

Johannes Brahms (1833-1897)

**Mass No. 6 in E flat Major, D. 950**

Franz Schubert (1797-1828)

1. *Kyrie*
2. *Gloria*
3. *Credo*
4. *Sanctus*
5. *Benedictus*
6. *Agnus Dei*



## TEXTS AND TRANSLATIONS

**Nänie**      *Johannes Brahms 1833-1897*

Auch das Schöne muß sterben!

Das Menschen und Götter bezwinget,  
Nicht die eherne Brust rührt es dem  
stygischen Zeus.<sup>1</sup>

Einmal nur erweichte die Liebe <sup>2</sup>  
den Schattenbeherrscher,  
Und an der Schwelle noch, streng, rief er  
zurück sein Geschenk.<sup>3</sup>

Nicht stillt Aphrodite <sup>4</sup> dem schönen  
Knaben die Wunde,  
Die in den zierlichen Leib grausam der  
Eber geritzt.

Nicht errettet den göttlichen Held  
die unsterbliche Mutter,<sup>5</sup>  
Wann er <sup>6</sup> am skäischen Tor fallend sein  
Schicksal erfüllt.<sup>7</sup>

Aber sie steigt aus dem Meer mit allen  
Töchtern des Nereus,<sup>8</sup>  
Und die Klage hebt an um den  
verherrlichten Sohn.  
Siehe! Da weinen die Götter, es weinen  
die Göttinnen alle,  
Daß das Schöne vergeht, daß das  
Vollkommene stirbt.

Auch ein Klaglied zu sein im Mund  
der Geliebten ist herrlich;  
Denn das Gemeine geht klanglos zum  
Orkus hinab.<sup>9</sup>

Even the beautiful must perish!

That which overcomes gods and men  
Moves not the armored heart of the  
Stygian Zeus.<sup>1</sup>

Only once did love <sup>2</sup> come to soften  
the Lord of the Shadows,  
And just at the threshold he sternly took  
back his gift.<sup>3</sup>

Neither can Aphrodite <sup>4</sup> heal the wounds  
of the beautiful youth  
That the boar had savagely torn in his  
delicate body.

Nor can the deathless mother <sup>5</sup> rescue  
the divine hero <sup>6</sup>  
When he, falling at the Scaean gate,  
fulfills his fate.<sup>7</sup>

But she ascends from the sea with all the  
daughters of Nereus,<sup>8</sup>  
And a plaint is raised for her  
glorious son.  
Behold! The gods weep, all the  
goddesses weep,  
That beauty fades, that the most perfect  
passes away.

But a lament on the lips of  
loved ones is glorious;  
Only they who are undeserving descend  
unsung to Orcus.<sup>9</sup>

- 
1. Hades, the "Zeus of the river Styx," ruler of the underworld
  2. Orpheus attempts to retrieve Eurydice
  3. Hades reclaims Eurydice when Orpheus turns to look at her
  4. Aphrodite mourns the death of Adonis; his drops of blood are transformed into fleetingly lovely anemones
  5. The nymph Thetys, mother of Achilles and daughter of Nereus, god of the sea
  6. Achilles, son of Thetys and the mortal King Peleus
  7. Achilles meets his fate at the gates of Troy
  8. Nereus had fifty daughters, the beautiful and kind Nereids (nymphs)
  9. Orcus, god (or land) of the underworld; Roman equivalent of Hades



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YURI KLAZ ARTISTIC DIRECTOR AND CONDUCTOR

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**Order deadline is April 4.**

**Mass No. 6 in E flat Major, D. 950**

*Franz Schubert (1797-1828)*

**Kyrie – Chor**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

**Gloria – Chor**

Gloria in excelsis Deo,  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
Adoramus te, glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.  
Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi,  
Miserere nobis.  
Qui tollis peccata mundi,  
Quoniam tu solus sanctus, tu solus Dominus,  
Tu solus latissimus.  
Cum Sancto Spiritu in gloria Dei Patris,  
Amen.

**Credo – Chor, Terzett**

Credo in unum Deum,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.  
Credo in unum Dominum Jesum Christum,  
Filius Dei unigenitum,  
et ex patre natum ante omnia saecula,  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum non factum;  
per quem omnia facta sunt.  
Qui propter nos homines et propter  
nostram salutem descendit de coelis.  
Et incarnatus est de Spiritu Sancto,  
ex Maria virgine;  
et homo factus est.  
Crucifixus etiam pro nobis sub  
Pontio Pilato,  
passus et sepultus est.  
Et resurrexit tertia die  
secundum Scripturas,  
et ascendit in coelum,

**Kyrie – Chorus**

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

**Gloria – Chorus**

Glory to God in the highest,  
And peace on earth to men of good will.  
We praise You, we bless You,  
We worship You, we glorify You.  
We give You thanks  
for Your great glory.  
Lord God, King of Heaven,  
God the Father Almighty.  
Lord only-begotten Son, Jesus Christ.  
Lord God, Lamb of God, Son of the Father.  
You who take away the sin of the world,  
Have mercy on us.  
You who take away the sin of the world,  
For You alone are holy, You alone are Lord,  
You alone are the Most High.  
With the Holy Spirit in the glory of God  
the Father, Amen.

**Credo – Chorus, Trio**

I believe in one God,  
maker of heaven and earth,  
of all that is, seen and unseen.  
I believe in one Lord Jesus Christ,  
the only Son of God,  
eternally begotten of the Father,  
God from God, light from light,  
true God from true God,  
begotten, not made;  
through Him all things were made.  
For us and for our salvation  
He came down from heaven:  
by the power of the Holy Spirit  
He became incarnate from the Virgin Mary,  
and was made man.  
For our sake He was crucified under  
Pontius Pilate;  
He suffered death and was buried.  
On the third day He rose again  
in accordance with the Scriptures;  
He ascended into heaven,

sedet ad dexteram Patris,  
et iterum venturus est cum gloria,  
judicare vivos et mortuos,  
cujus regni non erit finis.  
Credo in Spiritum Sanctum Dominum,  
et vivificantem,  
qui ex Patre Filioque procedit,  
qui cum Patre et Filio  
simul adoratur, et conglorificatur,  
qui locutus est per Prophetas.  
Confiteor unum baptisma in remissionem  
peccatorum, mortuorum,  
et vitam venturi saeculi. Amen.

**Sanctus – Chor**

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.

**Benedictus – Quartett, Chor**

Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

**Agnus Dei – Chor, Quartett**

Agnus Dei qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei qui tollis peccata mundi,  
dona nobis pacem.

and is seated at the right hand of the Father;  
He will come again in glory  
to judge the living and the dead,  
and His kingdom will have no end.  
I believe in the Holy Spirit, the Lord,  
the giver of Life,  
who proceeds from the Father and the Son,  
who with the Father and the Son  
is worshipped and glorified,  
who has spoken through the prophets.  
I acknowledge one baptism for the  
forgiveness of sins, of the dead,  
and the life of the world to come. Amen.

**Sanctus – Chorus**

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of your glory,  
Hosannah in the highest.

**Benedictus – Quartet, Chorus**

Blessed is He who comes  
in the name of the Lord,  
Hosannah in the highest.

**Agnus Dei – Chorus, Quartet**

Lamb of God, who takes away the sin of  
the world, have mercy on us.  
Lamb of God, who takes away the sin of  
the world, have mercy on us.  
Lamb of God, who takes away the sin of  
the world, grant us peace.

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## THANKS

*The Winnipeg Philharmonic Choir would like to thank  
Juliana Fast of Redhouse Design, Esdale Printing Company, Classic 107,  
and Smokehouse Design for their marketing services.  
Thanks are also extended to Reg and Judy Low for their ongoing support,  
Dennis Penner of American Hi-Fi for recording all of our concerts,  
as well as St. Mary Magdalene Anglican Church  
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FOR THE 2016-2017 SEASON

*The Winnipeg Philharmonic Choir has established the Phil Fund to acknowledge those special individuals whose lives we wish to celebrate, honour and remember.*

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In honour of my husband Arthur's 91st birthday, January 8, 2017, by Lucy Adamson

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In memory of Ron Stelmack, and Pearl and Lincoln Johnson by Pearl Stelmack

In memory of our parents Peggy and Gordon Carter, and Elsie and Ernie Brown  
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**Crescent Fort Rouge United Church, October 29 at 3pm**

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## Christmas Festival with the Phil

**Westminster United Church, December 10 at 3 & 7pm**

Join us for a concert filled with beautiful Christmas music and the added bonus of celebrating the Winnipeg Music Festival's 100th Anniversary! In recognition of this momentous event, we are excited to debut a commissioned piece by John Greer, as well as honouring the Festival's winners and graduates. The Winnipeg Boys' and Girls' Choirs will help us create the comfort and joy of this most wonderful time of the year!

## Fauré's *Requiem* & Poulenc's *Gloria*

**St. Boniface Cathedral, March 23 & 24 at 8pm / March 25 at 3pm**

In honour of the 200th Anniversary of the Archdiocese of St. Boniface, we are thrilled to partner with the WSO for a three-concert extravaganza featuring world-renowned soloists and our own Winnipeg Symphony Orchestra.



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